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Nº35

Price 3/

Helen V. Wig
A SELECTION
OF

HARP SOLOS

- | | | | |
|---|------|--|---|
| 1 . ANNIE LAURIE <i>Scotch melody transcribed</i> | 4. 0 | 2. AULD ROBIN GRAY <i>Scotch melody transcribed</i> | 3 |
| 3 . BARDIC RELICS Nº1. SWEET RICHARD | 3. 0 | 4. BARDIC RELICS Nº2. NOS GALAN | 3 |
| 5 . BARDIC RELICS Nº3. LLANDOVERY & SERCH HUDOL | 3. 0 | 6. BARDIC RELICS Nº4. OF NOBLE RACE WAS SHENKIN | 3 |
| 7 . BEAUTIES OF IRISH MELODY | | 8. BRIDAL MARCH | 2 |
| SAVOURNEEN DEELISH & KATE KEARNEY | 3. 0 | 10. DON PASQUALE <i>Fantasia</i> | 3 |
| 9 . CHANT DES CROATES <i>(Blumenthal)</i> | 3. 0 | 12. GEMS OF IRISH MELODY . . . Nº 2 | 2 |
| 11 . GEMS OF IRISH MELODY . . . Nº1 | 2. 0 | 14. GONDOLIER ROW <i>Variations</i> | 3 |
| 13 . GOD SAVE THE KING <i>Variations</i> | 3. 0 | 16. IL TROVATORE <i>(The prison scene)</i> | 3 |
| 15 . GRAND AMERICAN MARCH | 2. 6 | 18. L'ELISIRE D'AMORE <i>Fantasia</i> | 3 |
| 17 . KATHLEEN MAVOURNEEN & DERMOT ASTORE | 3. 0 | 20. LES NOCES <i>Fantasia introducing</i> | |
| 19 . LA GITANA <i>(The new Cachucha)</i> | 3. 0 | DANISH NATIONAL MELODY | 3 |
| 21 . RELICS OF WALES <i>(Three Welsh Airs)</i> | 3. 0 | 22. ROUSSEAU'S DREAM <i>Cupriccio</i> | 3 |
| 23 . THE BLOOM IS ON THE RYE <i>(Bishop)</i> | 4 0 | 24. THE LIGHT OF OTHER DAYS <i>(Ballad)</i> | 3 |
| 25 . THE OLD HOUSE AT HOME <i>(Loder)</i> | 3. 0 | 26. VICTORIA MARCH <i>introducing</i> "THE BRAVE OLD OAK" | 3 |
| 27 . ARPA GENTIL <i>(Rossini)</i> | 3. 0 | 28. TOLL THE BELL <i>(Christy Melody)</i> | 2 |
| 29 . NELLY GRAY <i>(Christy Melody)</i> | 3. 0 | 30. WILLIE WE HAVE MISSED YOU & BEAUTIFUL STAR | 2 |
| 31 . THE MINSTREL BOY <i>(Irish Melody)</i> | 3. 0 | 32. MARCH OF THE MEN OF HARLECH <i>(Welsh Melody)</i> | 3 |
| 33 . ROMANCE IN A FLAT | 3. 0 | 34. RECOLLECTIONS OF CAMBRIDGE <i>Sacred Airs</i> | 3 |
| 35 . AULD LANG SYNE <i>(Scotch Air)</i> | 3. 0 | 36. LA DONNA È MOBILE <i>(Verdi)</i> | 3 |
| 37 . OFT IN THE STILLY NIGHT <i>(Irish Air)</i> | 3. 0 | 38. FANTASIA (OH! NANNY, BANKS OF ALLAN WATER,
& JENNY JONES) | 4 |

BY

J. BALSIR CHATTERTON.

Harpist to Her Majesty the Queen.

EDWIN ASHDOWN
(Limited.)

NEW YORK.

LONDON.

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PRELUDE.

J. BALSIR CHATTERTON.

The Prelude consists of two systems of piano and treble staves. The first system begins with a piano (*pp*) dynamic and features a series of chords and melodic lines. The second system starts with a forte (*f*) dynamic and includes a *gva* (glissando) and *loco* (loco) marking. The piece concludes with a *ritard:* (ritardando) and *pp* dynamic.

AULD LANG SYNE.

The Auld Lang Syne score is divided into two systems. The first system is marked *Andante.* and begins with a piano (*pp*) dynamic and *con espress* (con espressione) marking. The second system features a forte (*f*) dynamic and includes a *ritard:* (ritardando) marking. The piece ends with a *dim:* (diminuendo) marking and a final chord.

Handwritten musical score for 'Auld Lang Syne' (VAR:1). The score is written for piano (pp) and features complex triplets and sixteenth-note patterns. The key signature is B-flat major (two flats). The score is divided into four systems, each with a treble and bass staff. The first system starts with a piano (pp) dynamic. The second system includes a red handwritten 'D4' and a red arrow pointing to a triplet. The third system starts with a forte (f) dynamic. The fourth system includes a red handwritten 'D4' and a red arrow pointing to a triplet, and a crescendo (cres:) marking. The score ends with a double bar line and repeat signs.

Handwritten musical score for 'Auld Lang Syne' (VAR:2). The score is written for piano (pp) and features complex triplets and sixteenth-note patterns. The key signature is B-flat major (two flats). The score is divided into two systems, each with a treble and bass staff. The first system starts with a piano (pp) dynamic. The second system includes a red handwritten 'D4' and a red arrow pointing to a triplet. The score ends with a double bar line and repeat signs.

First system of musical notation for piano, featuring a treble and bass staff with complex chords and a forte (*ff*) dynamic marking.

Second system of musical notation for piano, continuing the complex chordal texture.

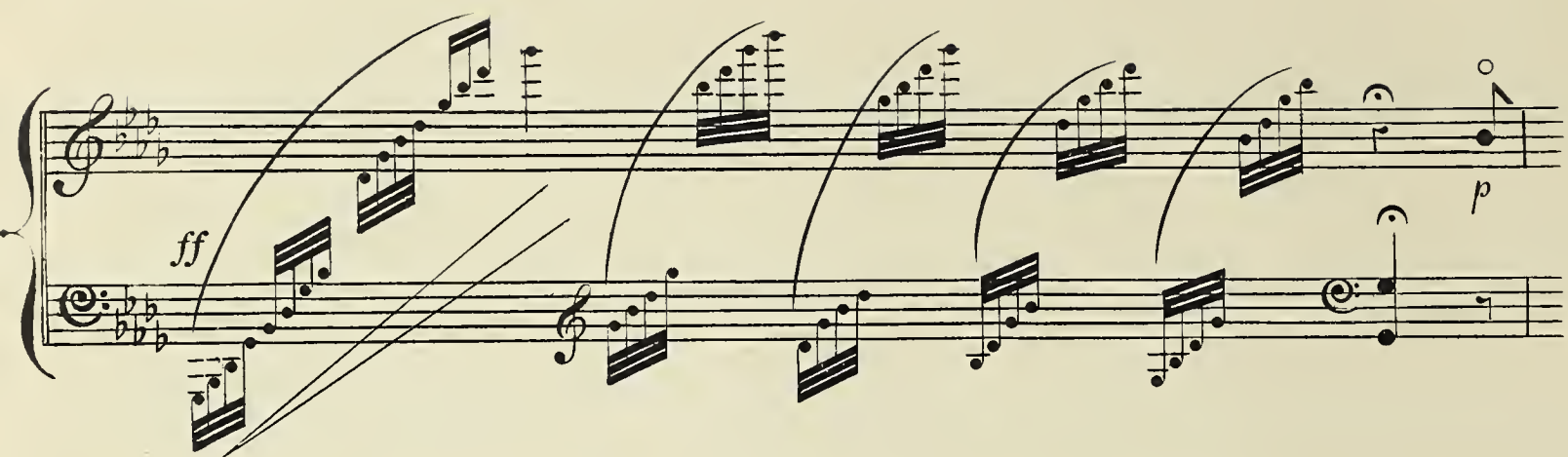
Third system of musical notation for piano, concluding with a double bar line and a fermata.

VAR: 3. Andante.

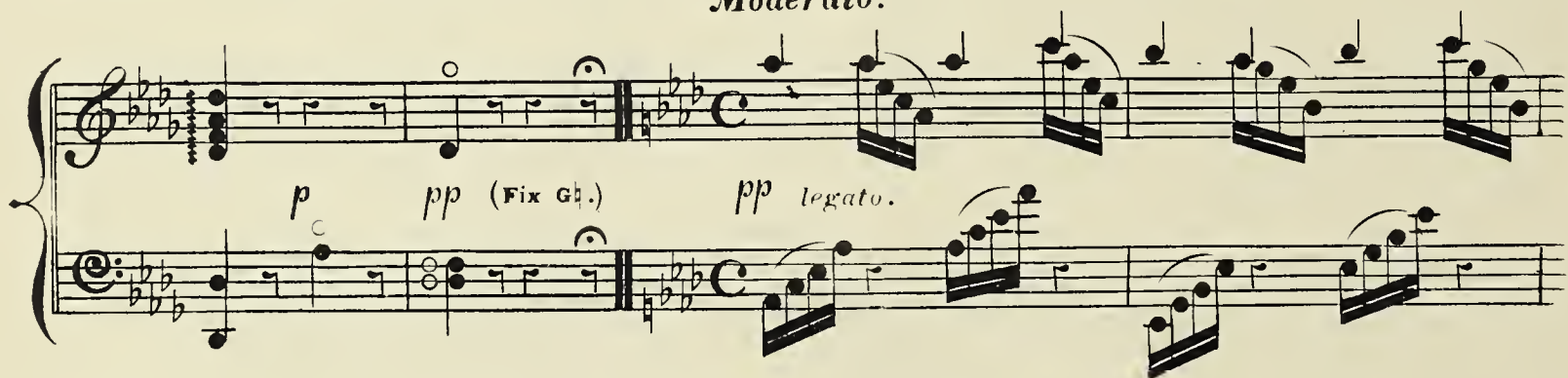
Fourth system of musical notation for piano, marked *con espress:* and *p*.

Fifth system of musical notation for piano, marked *dim:*, *Tempo.*, and *ritard:*.

Sixth system of musical notation for piano, marked *espress:*.



Moderato.



The musical score is written for piano and consists of six systems. Each system is a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is B-flat major, indicated by two flats (B-flat and E-flat). The notation includes various musical symbols such as notes, rests, slurs, and fingerings. The first system has a '1 2 3 +' marking above a triplet. The piece concludes with a double bar line at the end of the sixth system.

Risoluto. Con fuoco.

(fix E♭.)

ff (G♯.)

Maestoso.

A musical score for a piano piece titled "The Rose Tree". The score is written for two staves, Treble and Bass clef, in the key of B-flat major (two flats) and 2/4 time. The melody is in the Treble staff, featuring a series of eighth and sixteenth notes, with a trill marked "1" and "2" above a note. The Bass staff provides a simple harmonic accompaniment with chords and single notes. The piece concludes with a final chord in the Treble staff.

Allegro Vivace.

Allegro Vivace.

ff

A handwritten musical score on aged, yellowed paper. The score is written for a piano, with a treble staff on top and a bass staff on the bottom, both joined by a brace on the left. The key signature is B-flat major (two flats). The treble staff begins with a treble clef and a key signature change from B-flat to A-flat. The bass staff begins with a bass clef and a key signature change from B-flat to A-flat. The music consists of several measures, with notes, rests, and dynamic markings like 'V' and 'f'. There are some ink smudges and a large, faint 'A' written in the upper right corner of the page.

ALVARS, PARISH.	
dedicated to Thalberg	5 0
on variations on a favourite Air of Bellini	4 0
favorite du Sultan	3 0
favorite airs	3 0
APTOMMAE.	
MELODIES:	
ne rising of the sun	2 6
noble race was Shenkin	2 6
p Shenkin	2 6
or Mary Anne	2 6
ove's fascination	2 6
weet Richard	2 6
as's polka	3 0

BELLOTTA, F.	
illiant	2 6
ore. Fantaisie sur l'opéra de Verdi	3 6

BOCHSA, N. C.	
ESTREL ITALIEN. Dix Morceaux, courts et brillants:	
di Pescatore and Anna (ua madre (Lusresia)	2 6
divina Agnese (Beatrice di Tenda)	2 6
om' è bello (Lucrezia Borgia)	2 6
leco & Voga voga luna (La Straniera)	2 6
larch & Pas redoublé (Saffo)	2 6
oga, voga, & Sogno talor (Parisina)	2 6
ieni ah! vieni (Cavatine-Mazurka de Pacini)	2 6
h! tu sei (Parisina)	2 6
uanto è bello (L'elisire d'amore)	2 6
o l'udia (Torquato Tasso)	2 6

ONS pour les Harpistes de toutes les forces:	
ly own blue bell	2 6
he bridal ring	2 6
he Prince of Wales' march	2 6
larch in the old Irish style	2 6
ouvenir à l'Ecosaise	2 6
he wild white rose	2 6
ondo à la villageoise	2 6
'invitation à la polka	2 6
le moulinet	2 6
Velch polka	2 6

ES IRLANDAISES. Favourite Irish airs in 3 books:	
lauxty Kelly and The old woman	2 6
ancy Dawson and Savourneen Deelish	2 6
ly Patrick and The Moreen	2 6

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PROGRESSIVE PRELUDES, calculated to promote the study of modulation through the most useful keys	
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o (Roberto Devereux). Transcription	
	3 0

to friendship (T. Moore). Variations	
	3 0

our funning. Fantasia and variations	
	4 0

our funning. (Variations as sung by Mrs. Salmon)	
	2 6

military march	
	2 6

arade march	
	2 6

ragement. Simple melodies arranged in a most easy manner	
	2 6

pour la Syrie. Fantaisie martiale	
	4 0

venir (Tyrolienne de Guillaume Tell)	
	2 6

divertimento (introducing the Tartar drum)	
	2 6

saturated Rossignol waltz	
	1 6

new French march	
	2 6

last waltz. Grand and brilliant variations	
	5 2

CHATTERTON, FREDERICK.	
possessione nome. Petite fantaisie	3 0
re des Tuileries. Petit amusement	3 0
aval de Venise. Morceau fantastique	3 0
vn of spring. Easter piece	3 0

CHATTERTON, J. BALSIE.	
ly practice, scales, exercises, and preludes in various keys, for pupils in all degrees of advancement	5 0

CTION OF HIS FAVOURITE COMPOSITIONS:	
Annie Laurie. Scotch melody. Transcribed	3 0
Auld Robin Gray. Scotch melody. Transcribed	3 0
ardic relics, No. 1. Sweet Richard	3 0
ardic relics, No. 2. Nos galan	3 0
ardic relics, No. 3. Llandovery and Serch hudol	3 0
ardic relics, No. 4. Of noble race was Shenkin	3 0
beauties of Irish melody. Savourneen Deelish and Kate Kearney	3 0
bridal march	2 6
chant des Croates (J. Blumenthal)	3 0
Don Pasquale. Fantasia	3 0
Gems of Irish melody, No. 1	2 0
Gems of Irish melody, No. 2	2 0
God save the Queen. Variations	3 0
Gondolier row. Variations	3 0
Grand American march	2 6
Il trovatore (The prison scene)	3 0
Kathleen Mavourneen and Dermot astore	3 0
L'elisire d'amore. Fantasia	3 0
La gitana. The new cachucha	2 6
Les noces. Fantasia, introducing Danish air	3 0
Relics of Wales (Three Welsh airs)	3 0
Rousseau's dream. Capriccio	3 0
The bloom is on the rye (Bishop)	3 0
The light of other days (Balfe)	3 0
The old house at home (Loder)	3 0
Victoria march (introducing "The brave old oak")	3 0

CHIPP, T. P.	
I love but thee (T. Moore). Introduction and variations	3 0

DUSSEK, O. B.	
THE HARPISST'S FRIEND. A series of popular melodies:	
1. Merch Megan	1 0
2. The rising of the lark	1 0
3. March of the men of Harlech	1 0
4. Lilla's a lady	1 0
5. Savourneen Deelish	1 0
6. La rosa waltz	1 0

GODEFROID, FELIX.	
Lucrezia Borgia. Fantasia on Donizetti's opera	4 0
Norma. Fantasia on Bellini's opera	4 0

HOLST, GUSTAVUS VON	
"ETRENNES AUX DAMES." Select airs, &c.:	
1. True love. German air	2 6
2. Le vaillant troubadour	2 6
3. The farewell of Raoul de Coucy	2 6
4. Le départ du jeune Grec	2 6
5. Adolphe. German air	2 6
6. German Waltzes	2 6
7. Ye banks and braes o' bonny Doon	2 6
8. What beauties does Flora disclose. Scotch air and a Quick march	2 6
9. Stanco di pascolar. Venetian air	2 6
10. Di piacer (La gazza ladra)	2 6

HUNT, W. B.	
The blue bells of Scotland. Introduction and variations	3 0

LABARRE, THEODORE.	
Non più mesta. Fantasia on Rossini's air	3 0
The last rose of summer. Variations	2 6
There is no home like my own. Variations	2 6

MEYER, F. C.	
Auld Robin Gray. Divertimento	3 0
Mélange (introducing "My lodging" and "The rose-tree in full bearing")	4 0

OBERTHÜR, CHARLES.	
Op. 25. Addio, mia vita, addio! Barcarolle	2 6
Op. 26. Souvenir de Londres. Fantaisie et variations brillantes sur un thème original	6 0
Op. 27. Réminiscences des Mousquetaires. Fantasia on Halevy's opera	3 0
Op. 28. Bijou de Nabuco. Grande fantaisie sur l'opéra de Verdi	7 0
Op. 29. La mélancolie de F. Prume. Transcription	3 6
Op. 38. Una lagrima sulla tomba di Parish Alvares. Elégie	3 0
Op. 51. La belle Emmeline. Impromptu	3 6

Op. 57. TROIS ÉTUDES CARACTÉRISTIQUES:	
1. La cascade	3 6
2. La coquette	3 0
3. La consolation	3 0

Op. 61. "GEMS OF GERMAN SONG." Twelve recreations:	
1. Adelaide	3 0
2. The first violet	3 0
3. Zuleika	3 0
4. Cooling zephyrs	3 0
5. The huntsman, soldier, and sailor	3 0
6. A ride I once was taking (Trab, trab)	3 0
7. My harp now lies broken (Maid of Judah)	3 0
8. My heart's on the Rhine	3 0
9. From the Alp the horn resounding	3 0
10. With sword at rest (The standard bearer) Lindpaar	3 0
11. When the swallows fly towards home (Agathe)	3 0
12. Oh! wert thou mine for ever	3 0

Op. 89. "HOMMAGE À SCHUBERT." Trois mélodies:	
1. Ye flow'rets that to me she gave	1 6
2. Praise of tears	2 6
3. Norman's Gesang	1 6

Op. 94. "RÉCRÉATIONS MUSICALES." 3 German melodies:	
1. Streamlet cease	2 0
2. Forth I roam	2 0
3. If o'er the boundless sky	2 0

Op. 99. "VOYAGE EN SUISSE." Trois morceaux originaux:	
1. Bâle	3 6
2. Zurich	3 6
3. St. Gallis	3 6

Op. 102. Trois études de Charles Mayer et d'Adolphe Henselt transcrites:	
1. Grace	3 6
2. La fontaine	3 0
3. Si oiseau j'étais	3 0

Op. 106. Three characteristic melodies:	
1. Wenn ich ein Vöglein wär	3 0
2. Lisle laute, lisle linde	3 0
3. Virgo Maria (O Sanctissima)	3 0

Op. 110. "PENSÉES MUSICALES." Trois pièces de salon:	
1. Repose	3 0
2. Sorrow and relief	2 6
3. Cradle song	3 6

Op. 115. Bonnie Scotland. Fantaisie brillante (Scotch airs)	
	6 0

Op. 118. Les montagnes Bohémiennes. Chant national d'après Leopold de Meyer	
	3 6

Op. 121. Trois morceaux caractéristiques:	
1. La gitana	3 0
2. Mélodie mazurque	3 0
3. La gazelle	3 0

Op. 127. Sacred melodies:	
1. Martin Luther's hymn	1 6
2. Old hundredth psalm	2 6
3. Before Jehovah's awful throne	2 6
4. Airs from "The Creation" (Haydn)	4 0
5. Vital spark of heavenly flame	5 6
6. Agnus Dei (Mozart)	2 6

Op. 128. Deux mélodies de l'opéra Les huguenots (Meyerbeer):	
1. Nobles seigneurs. Cavatine du page	2 0
2. A ce mot tout s'anime. Air de Marguerite	2 0

OBERTHÜR, CHARLES—continued	
Op. 129. "ÆOLIAN CHORDS." Three melodies:	
1. Gems of the crimson-coloured even	3 0
2. She was a creature strange as fair	3 0
3. 'Tis sweet when in the glowing west	3 0
Op. 132. Nereides. Sketch	3 0
Op. 142. L'invitation du gondolier. Sketch	3 0
Op. 144. Il trovatore. Fantasia on Verdi's opera	4 0
Op. 146. La traviata. Souvenir de l'opéra de Verdi	3 0

Op. 149. "GEMS OF VERDI." Twelve operatic airs, transcribed	
1. Ah! che la morte	Trovatore
2. Il balen del suo sorriso	Trovatore
3. Si la stanchezza	Trovatore
4. Stride la vampa	Trovatore
5. La mia letizia	I Lombardi
6. La donna è mobile	Rigoletto
7. Parigi, o cara	Traviata
8. Ah, fors'è lui	Traviata
9. Di Provenza il mar	Traviata
10. Libiamo (Brindisi)	Traviata
11. Ernani involami	Ernani
12. Va pensiero	Nabuco

Op. 158. "SEASIDE RAMALES." Four musical sketches:	
1. Sea nymphs	2 0
2. Murmuring waves	2 0
3. My bark glides through the silver wave	2 0
4. Water sprites	2 0

Op. 159. Andalusia. Bolero brillant	
	4 0

Op. 166. The keel row. Fantasia	
	4 0

Op. 167. Santa Lucia. Neapolitan air	
	4 0

Op. 170. Un ballo in maschera. Fantaisie	
	4 0

Songs without words:	
1. Dans ces instants où l'âme pense	3 0
2. Ich denke dein, wenn durch den Hain der Nachtigallen	3 0
3. Eilende Wolken, Segler der Lüfte	3 0
4. Emeina	1 0
5. Selige Tage	1 6
6. Nachgefühl	1 0
7. Adieu, charmant pays de France	3 0
8. For I, methinks, till I grow old	3 0
9. L'air est doux, le ciel est beau	2 6
10. Ange aux yeux bleus	2 6
11. We rove among the roses	2 6
12. Au bord du Rhin	2 6
13. Au bord de la Lahn	2 6
14. Au bord de la Nahe	2 6
15. Au bord du Neckar	2 6
16. Auf leichtem Zweig	2 6
17. Ah! be not sad	2 6
18. Remind me not	2 6

"VOYAGE LYRIQUE." Twenty-four National Airs	
1. Norway	13. Romagna
2. Sweden	14. Naples
3. Denmark	15. Spain
4. Russia (God save the Emperor)	16. Portugal
5. Prussia	17. Switzerland
6. Prussia	18. France (La Marseillaise)
7. Poland	19. France (Les Girondins)
8. Saxony	20. Belgium
9. Bavaria	21. Holland
10. Austria (Haydn's hymn)	22. England (Rule Britannia)
11. Hungary	23. America (Hail Columbia)
12. Sardinia	24. England (God save the Queen)

STEIL, W. H.	
My lodging is on the cold ground (variations)	3 0

STREATHER, WILLIAM.	
Deh vieni alla finestra. Serenade from Don Juan	2 0
Home, sweet home, of Thalberg, transcribed	3 0

TAYLOR, GERHARD.	
Com'è gentil (Don Pasquale). Transcription	4 6
Fantasia on Irish melodies (The harp that once, Belshive me if all, and Meeting of the waters)	3 0
Two favourite Irish melodies (Coolin and The minstrel boy)	3 0
Variations	3 0
Rigoletto. Fantasia on Verdi's opera	5 0

THOMAS, JOHN.	
WELSH MELODIES. Transcribed:	

1. The ash grove	1 0
2. The bells of Aberdovey	3 0
3. Sweet melody, sweet Richard	3 0
4. The rising of the sun	3 0
5. The march of the men of Harlech	3 0
6. Riding over the mountain (original melody by J. Thomas)	3 0
7. The plain of Rhuddlan	3 0
8. Love's fascination	3 0
9. The rising of the lark	3 0
10. The camp (Of noble race was Shenkin)	3 0
11. Megan's daughter	3 0
12. The minstrel's adieu to his native land (original melody by J. Thomas)	3 0
13. Watching the wheat	3 0
14. New year's eve	3 0
15. David of the white rock, or The dying bard to his harp	3 0
16. Over the stone	3 0
17. The miller's daughter	3 0
18. Come to battle	3 0
19. All through the night	3 0
20. The blackbird	3 0
21. The dawn of day	3 0
22. Britain's lament	3 0
23. Black Sir Harry	3 0
24. The departure of the king	3 0

La source. Caprice of J. Blumenthal, transcribed	
	4 0

The harmonious blacksmith, of Händel, transcribed	

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COUNT PARTS (1)

